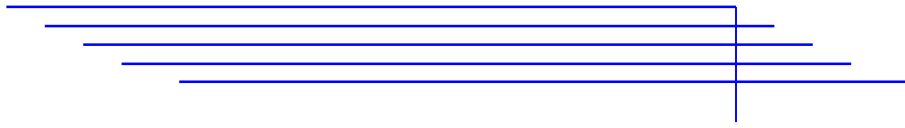


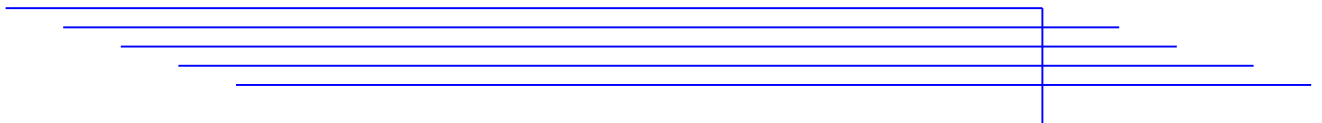
stanley grill



The Whirr of Wings

chorus, flute, viola, cello

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VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Prelude (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	sop, mezz sop, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, cello, harp	7 min
Ariettas Without Words	2005	soprano, cello, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	sop, mezzo, violin, cello	6 min
5 Rilke Songs	2009	soprano, viola d'amore, cello	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	35 min
Seasons (W.C. Williams)	2010	SATB	11 min
Sonnets to Orpheus (R.M. Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembering (R.M. Rilke)	2012	soprano, viola d'amore, viola, cello	12 min
Rozmowa z kamieniem (W. Szyborska)	2013	soprano, 2 violins, cello	15 min
2 Love Songs (H. Heine)	2015	countertenor, va, vc, theorbo	4 min
A Collection of Songs (C.F. Cilliers)	2017	soprano, piano	18 min
The Violin Sings in a Common Language	2017	soprano, violin	13 min
Collected Villanelles (various poets)	2018	SATB	16 min
La selva de los relojes (Federico Garcia Lorca)	2018	mezzo soprano, cello, piano	21 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 min
Vier Gedichte (Inborg Hoflehner)	2018	mezzo soprano, viola d'amore	6 min
La Lay de Plour (Guillaume Machaut)	2018	contralto, fl, vn, vc, piano	40 min
Selections from Les Roses (R.M. Rilke)	2019	soprano, oboe, violin	9 min
Blossoms (Selma Meerbaum-Eisinger)	2019	soprano, viola d'amore, cello	22 min
This Hour (Rose Ausländer)	2019	soprano, tenor, vn, va, vc, harpsichord	11 min
The Aim was Song	2019	soprano, cello	3 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	viola, cello	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba	12 min
Sonatine	2010	3 violins	9 min
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2 va, vc	25 min
O mystery!	2012	cello solo	5 min
Music for Viol Consort	2013	6 viols	20 min
Afterwards, there were no more wars	2013	string quartet	21 min
At the Center of All Things	2013	string quartet	17 min
4 Nocturnes	2013	violin, viola	19 min
Lonely Voices	2013	string quartet	26 min
Trance Music	2014	string orchestra	22 min
The Time is Past	2016	string quartet	15 min
Dreaming of a Better World	2016	string quartet	15 min
Trio Sonata	2017	vn, va d'amore, cello	10 min
Transfiguration	2017	viola quartet	14 min
Duets	2018	2 viola d'amore	7 min

Aphorisms I	2019	string quartet	15 min
Airs and Dances	2019	strings	6 min
Border Crossings	2019	2 violins	6 min
Sea and Sky	2019	2 violas	11 min
CHAMBER MUSIC			
Three for Three	1992	violin, cello, piano	16 min
Civil War Songs	1992	viola, piano	18 min
Take Five	1993	piano quintet	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	flute, cello, piano	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, string quartet	35 min
A Little Sweet	2003	flute, cello	10 min
On the Edge of Sleep & Dreaming	2003	horn, cello, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea...	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Piece	2005	clarinet, violin, cello	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 tp, hn, tb, tu	7 min
4 Caprices	2014	violin, piano	14 min
Melville's Dream	2017	alto flute, viola, cello	12 min
Music for Loud Band	2018	2 cornetts & 2 tenor sackbuts	5 min
Fanfare	2018	4 sackbuts (or tenor trombones)	3 min
the children are crying	2018	saxophone quartet	6 min
the children are still crying	2018	saxophone quartet	6 min
Aphorisms II	2019	viola & piano	21 min
Divisions	2019	vn, vc, pn	13 min
Aphorisms IV	2019	cello & piano	19 min
ORCHESTRAL MUSIC			
Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	string orchestra & diverse instruments	33 min
Dark Matter (Pluto)	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	soprano, string orchestra	15 min
The Four Elements	2009	viola, string orchestra	22 min
Mystical Songs (Fernando Rielo)	2009	soprano, viola, string orchestra	18 min
In Praise of Reason	2012	cello, 2 horns, string orchestra	13 min
Against War	2018	soprano, orchestra	23 min
Season of Rain	2018	orchestra	38 min
Summer	2018	orchestra	43 min
Declaration of Peace	2019	chamber orchestra	12 min
Everything Passes	2019	soprano & chamber orchestra	16 min
Gaia's Lament	2019	violin, orchestra	21 min
Serenade	2019	oboe, string orchestra	13 min
PIANO MUSIC			
Simple Sketches	2015	piano	12 min
Skirmishes	2016	piano 4 hands	10 min
Preludes for Piano, 1-6	2016	piano	10 min
Preludes for Piano, 7-12	2017	piano	10 min
Aphorisms III	2019	piano	17 min

THE WHIRR OF WINGS

As humankind stands on the precipice of environmental catastrophe, with climate change deniers and monied interests strenuously opposing any efforts to make the fundamental changes that will be necessary to mitigate disaster, what can any ordinary person do but despair? As a composer, my work has become increasingly influenced by world events – the rise in populism, anti-immigration fervor, the ever widening gap between the haves and have nots and our apparent inability to effectively mitigate our impact on the climate.

The music is intended as a reminder of our responsibility to serve as protectors rather than destroyers of our Mother Earth.

Except as otherwise noted, the texts are in the public domain.

Interim (Lola Ridge)

The earth is motionless
And poised in space ...
A great bird resting in its flight
Between the alleys of the stars.
It is the wind's hour off
The wind has nestled down among the corn
The two speak privately together,
Awaiting the whirr of wings.

Behold, from the land of the farther suns (Stephen Crane)

Behold, from the land of the farther suns
I returned.
And I was in a reptile-swarming place,
Peopled, otherwise, with grimaces,
Shrouded above in black impenetrableness.
I shrank, loathing,
Sick with it.
And I said to him,
"What is this?"
He made answer slowly,
"Spirit, this is a world;
"This was your home."

Black Horizons (Carl Sandburg)

Black horizons, come up.
Black horizons, kiss me.

That is all; so many lies; killing so cheap;
babies so cheap; blood, people so cheap; and
land high, land dear; a speck of the earth
costs; a suck at the tit of Mother Dirt so
clean and strong, it costs; fences, papers,
sheriffs; fences, laws, guns; and so many
stars and so few hours to dream; such a big
song and so little a footing to stand and
sing; take a look; wars to come; red rivers
to cross.

Black horizons, come up.

Black horizons, kiss me.

Let them not say (Jane Hirshfield)

Let them not say: we did not see it.

We saw.

Let them not say: we did not hear it.

We heard.

Let them not say: they did not taste it.

We ate, we trembled.

Let them not say: it was not spoken, not written.

We spoke,

we witnessed with voices and hands,

Let them not say: they did nothing.

We did not – enough.

Let them say, as they must say something:

A kerosene beauty.

It burned.

Let them say we warmed ourselves by it,

read by its light, praised,

and it burned.

"Let Them Not Say" ©Jane Hirshfield, from Ledger (NY:Knopf, 2020); used by permission of Jane Hirshfield, all rights reserved.

Earth Your Dancing Place (May Swenson)

Beneath heaven's vault
remember always walking
through halls of cloud
down aisles of sunlight
or through high hedges
of the green rain
walk in the world
highheeled with swirl of cape
hand at the swordhilt
of your pride
Keep a tall throat
Remain aghast at life

Enter each day
as upon a stage
lighted and waiting
for your step
Crave upward as flame
have keenness in the nostril
Give your eyes
to agony or rapture

Train your hands
as birds to be
brooding or nimble
Move your body
as the horses
sweeping on slender hooves
over crag and prairie
with fleeing manes
and aloofness of their limbs

Take earth for your own large room
and the floor of the earth
carpeted with sunlight
and hung round with silver wind
for your dancing place

© 1994 by Literary Estate of May Swenson. From *May Swenson: Collected Poems* (Library of America, 2013). Used with permission of The Literary Estate of May Swenson. All rights reserved.

Remember (Joy Harjo)

Remember the sky that you were born under,
know each of the star's stories.

Remember the moon, know who she is.

Remember the sun's birth at dawn, that is the
strongest point of time. Remember sundown
and the giving away to night.

Remember your birth, how your mother struggled
to give you form and breath. You are evidence of
her life, and her mother's, and hers.

Remember your father. He is your life, also.

Remember the earth whose skin you are:
red earth, black earth, yellow earth, white earth
brown earth, we are earth.

Remember the plants, trees, animal life who all have their
tribes, their families, their histories, too. Talk to them,
listen to them. They are alive poems.

Remember the wind. Remember her voice. She knows the
origin of this universe.

Remember you are all people and all people
are you.

Remember you are this universe and this
universe is you.

Remember all is in motion, is growing, is you.

Remember language comes from this.

Remember the dance language is, that life is.

Remember.

Note for performers: The final movement of this work cannot be performed without first obtaining copyright permission from the poet. Her fee for granting permission is \$500 and the ensemble for which the music was composed was unable to fund that at the time the music was written. Contact information for Ms. Harjo is joy.harjo@gmail.com and for her agent is kathleenanderson@me.com.

Prelude

Andante (♩ = 80)

Flute

Viola

Cello

Fl.

Vla.

Vc.

Fl.

Vla.

Vc.

Fl.

Vla.

Vc.

26
Fl. *p*
Vla. *pp*
Vc. *pp* *pizz.* *p*

35
Fl. *p* *p* *pp*
Vla. *f* *pp* *f* *pp* *pizz.* *mp* *arco* *f*
Vc. *f* *arco* *pp* *pizz.* *f* *arco* *pp* *pizz.* *mp* *f*

43
Fl. *pp* *f* *p*
Vla. *pp* *f* *pizz.* *mp* *arco* *f* *pp*
Vc. *arco* *pp* *f* *pizz.* *mp* *f* *pp* *pizz.* *p*

50
Fl. *mf* *p* *pp*
Vla. *mf* *p* *pp*
Vc. *mf* *p* *pp*

58

Fl.

Vla.

Vc. *arco*

Interim

(Lola Ridge)

68

Fl.

Vla.

Vc.

68

S

A

T

B

p The earth is mo-tion-less And poised in space,

p The earth is mo-tion-less And poised in space,

p The earth is mo-tion-less And poised in —

p The earth is mo-tion-less And poised in

77

Fl.

Vla.

Vc.

S
A
T
B

A great bird rest-ing in its flight Be - tween the
A great bird rest-ing in its flight Be - tween the
space, A great bird rest - ing in its flight
space, A great bird rest - ing in its flight

85

Fl.

Vla.

Vc.

S
A
T
B

al - leys of the stars.
al - leys of the stars.
stars.
stars.

94

Fl. *pp*

Vla. *pp*

Vc. *pp*

S *pp* It is the wind's ho - ur off, It is the wind's ho - ur off,

A *pp* It is the wind's ho - ur off, It is the wind's ho - ur off,

T *pp* It is the wind's ho - ur off, It is the wind's ho - ur

B *pp* It is the wind's ho - ur off, It is the wind's ho - ur

100

Fl. *p*

Vla. *mf*

Vc. arco *mf*

S

A

T off,

B off,

108

Fl. *p* ³

Vla. *p* ³

Vc. *p* ³

S *p* The ³ wind has nest - led down a - mong the corn,

A *p* The ³ wind has nest - led down a - mong the corn,

T *p* The ³ wind has nest - led down a - mong the

B *p* The ³ wind has nest - led down a - mong the

114

Fl. *p* ³ *pp* ³

Vla. *pp*

Vc. *pp*

S *p* The two speak pri - vate - ly

A *p* The two speak pri - vate - ly

T *p* corn, The two speak pri - vate - ly

B *p* corn, The two speak pri - vate - ly

124

Fl.

Vla.

Vc.

S
to - ge - ther, A - wait - ing

A
to - ge - ther, A - wait - ing

T
to - ge - ther, A -

B
to - ge - ther, A -

132

Fl.

Vla.

Vc.

S
the whirr of wings. the whirr, the whirr ____ of wings.

A
the whirr of wings. the whirr, the whirr ____ of wings.

T
wait - ing the whirr ____ of wings.

B
wait - ing the ____ whirr, ____ the whirr, of wings.

139

Fl.

Vla.

Vc.

Behold, from the land of the farther suns

(Stephen Crane)

Adagio ♩ = 56

149

Fl.

Vla.

Vc.

S

A

T

B

f *pp* *f*

pp *f* *pp* *f*

pp *f* *pp* *f*

pp Be - hold, _____ *mf* Be - hold, _____

pp Be - hold, _____ *mf* Be - hold, _____

pp Be - hold, _____ *mf* Be - hold, _____

pp Be - hold, _____ *mf* Be - hold, _____

158

Fl. *pp* *p*

Vla. *pp*

Vc. *pp*

S *p* from the land of the far - ther suns

A *p* from the land of the far - ther suns I re - turned.

T *p* from the land of the far - ther suns

B *p* I re - turned.

167

Fl.

Vla.

Vc.

S And I was in a rep - tile — swarm - ing place,

A And I was in a rep - tile — swarm - ing place,

T And I was in a rep - tile — swarm - ing

B

175

Fl.

Vla.

Vc.

S

A

T

B

Shroud - ed in black im - pe - ne - tra - ble - ness.

Peo - pled, o - ther - wise, with gri - ma - ces, Shroud - ed in black im - pe - ne - tra - ble - ness.

place,

Peo - pled, o - ther - wise, with gri - ma - ces,

183

Fl.

Vla.

Vc.

S

A

T

B

loath - ing. Sick with it.

I shrank, Sick with it.

I shrank,

loath - ing.

pizz.

191

Fl. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp* arco

S *pp* And I _____

A *pp* And I _____

T *pp* And I _____

B *pp* And I _____

200

Fl. *f* *pp* *p*

Vla. *f* *pp*

Vc. *f* *pp*

S *mf* said to him, _____ *p* "What is this?" He made ans - wer slow - ly,

A *mf* said to him, _____ *p* "What is this?" He made ans - wer slow - ly,

T *mf* said to him, _____ *p* "What is this?" He made

B *mf* said to him, _____

208

Fl.

Vla.

Vc.

S

A

T

B

"Spi - rit, spi -

He made ans - wer slow - ly, "this is a world,

ans - wer slow - ly, "Spi - rit,

He made ans - wer slow - ly, "this is a

216

Fl.

Vla.

Vc.

S

A

T

B

rit, "your home." *pp*"your home."

this was your home." "your home." _____ *pp*"your home."

"your home." _____ *pp*"your home."

world, this was your home." *pp*"your home."

Interlude

Moderato (♩ = 96)

224

Fl. *mp*

Vla. *mp*

Vc. *mf* pizz.

232

Fl. *p*

Vla. *p*

Vc. *mp*

241

Fl. *f*

Vla. *f*

Vc. *f*

249

Fl. *p*

Vla. *p*

Vc. *p*

258

Fl.

Vla.

Vc.

267

Fl.

Vla.

Vc.

f

275

Fl.

Vla.

Vc.

p

284

Fl.

Vla.

Vc.

f

p

293

Fl.

Vla.

Vc.

arco

rit.

Black Horizons

(Carl Sandburg)

Andante (♩ = 80)

304

Fl.

Vla.

Vc.

mp

f

pp

p

f

pp

pizz.

309

Fl.

Vla.

Vc.

p

309

S

A

T

B

pp Black ho - ri - zons, come up. Black ho - ri - zons,

pp Black ho - ri - zons, come up. Black ho - ri - zons,

pp Black ho - ri - zons, come up. Black ho - ri - zons,

pp Black ho - ri - zons, come up. Black ho - ri - zons,

Moderato (♩ = 96)

accel.

314

Fl. *mp*

Vla. *mp*

Vc. *mf* *pizz.*

S *mf* kiss me. That is all;

A *mf* kiss me. so ma - ny

T kiss me.

B kiss me.

320

Fl.

Vla.

Vc.

S blood,

A lies; peo - ple so cheap;

T *mf* kill - ing so cheap;

B *mf* ba - bies so cheap;

328

Fl. *p*

Vla. *p*

Vc. *mp*

S *p* a speck of the earth costs;

A *p* costs;

T *p* and land high, costs:

B *p* land dear; costs:

336

Fl. *f*

Vla. *f*

Vc. *f*

S *mf* so clean and strong, it costs:

A a suck at the tit of Mo - ther Dirt *mf* so clean and strong, it costs:

T *mf* so clean and strong, it costs:

B *mf* so clean and strong, it costs:

344

Fl. *p*

Vla. *p*

Vc. *p*

S
fen - ces, *p* laws, guns,

A
pa - pers, *p* laws, guns,

T
8 *mp* she - riffs, and

B
p fen - ces,

352

Fl.

Vla.

Vc.

S
and so _____ few hours _____ to dream;

A
and so _____ few hours _____ to dream;

T
8 so ma - ny stars

B

360

Fl. *f*

Vla. *f*

Vc. *f*

S
such a big *mf* song *f* such a big song

A
such a big *mf* song *f* such a big song

T
such a big *mf* song *f* such a big song

B
such a big *mf* song *f* such a big song

368

Fl. *p*

Vla. *p*

Vc. *p*

S

A

T
mf so lit - tle foot - ing to stand and sing; *p*

B

376

Fl. *f*

Vla. *f*

Vc. *f*

S *p* take a look; *f* take a look;

A *p* take a look; *f* take a look;

T *f* wars to come;

B

384

Fl. *p*

Vla. *p*

Vc. *p* arco

S *pp* red

A

T *p* wars to come;

B *mp* wars to come; *p* wars to come;

390

Fl. *rit.*

Vla.

Vc.

S
ri - vers _____ to cross. red _____ ri - vers to

A

T
8 *pp* red ri - vers _____ to cross.

B

Andante (♩ = 80)

397

Fl. *mp* _____ *f* _____

Vla. *mp* _____ *f* _____ *pp* _____

Vc. *p* _____ *f* _____ *pp* *pizz.* _____

S
mp _____
cross.

A

T
8

B

402

Fl. *p*

Vla. *pp*

Vc. *pp*

S *pp* Black — ho - ri - zons, come up. Black — ho - ri - zons,

A *pp* Black ho - ri - zons, come up. Black ho - ri - zons,

T *pp* Black — ho - ri - zons, come up. Black — ho - ri - zons,

B *pp* Black ho - ri - zons, come up. Black ho - ri - zons,

407

Fl. *pp*

Vla. *pp*

Vc. *pp* arco

S kiss — me.

A kiss — me.

T kiss me.

B kiss — me.

Let Them Not Say

(Jane Hirshfield)

Lento $\text{♩} = 56$

412 *p*

412 *ff* *pp*

412 *ff* *pizz.* *p*

417 *f* *p*

417 *mp* *f* *f* *pizz.*

422 *mf* *p*

422 *arco* *pp*

422 *arco* *pp*

422 *solo* *mf* *p* *tutti* *solo* *mf*

Let them not say: we did not see it. We saw. Let them not

p We saw.

p We saw.

p We saw.

427

Fl.

Vla.

Vc.

S

A

T

B

f

p

pizz.

tutti

p

say: we did not hear — it. We — heard.

p We heard.

p We heard.

p We heard.

432

Fl.

Vla.

Vc.

S

A

T

B

p

pp

arco

pizz.

arco

mp

solo

pp

tutti

Let them not say: they did not taste — it. We ate, we trem - bled.

pp We ate, we trem - bled.

pp We ate, we trem - bled.

pp We ate, we trem - bled.

pp We ate, we trem - bled.

437

Fl. *f* *p*

Vla. *f* *p*

Vc. *pizz.* *f* *p*

S *p* Let them not say: it was not

A *p* Let them not say: it was not

T *p* Let them not say: it was not

B *p* Let them not say: it was not

442

Fl. *mp* *p*

Vla. *pp* *p*

Vc. *arco* *pp* *p*

S *pp* *p* spo - ken, not writ - ten. we spoke, we wit - nessed with

A *pp* *p* spo - ken, not writ - ten. we spoke, we wit - nessed with

T *pp* *p* spo - ken, not writ - ten. we spoke, we

B *pp* *p* spo - ken, not writ - ten. we spoke, we

447

Fl. *p*

Vla. *ff*

Vc. *sfz* pizz.

S
voi - ces and hands.

A
voi - ces and hands.

T
wit - nessed with voi - ces and hands.

B
wit - nessed with voi - ces and hands.

452

Fl. *mf*

Vla. *pp* *mf*

Vc. *p* *mf*

S
mp We did not e - *mf* nough.

A
p Let them not say: they did no - thing. *mp* *tutti* We did not e - *mf* nough.

T
mp We did not e - *mf* nough.

B
mp We did not e - *mf* nough.

457

Fl. *p*

Vla. *p*

Vc. *mp*

S *p* solo *f* tutti *f* A
 Let them say, as they must say some - thing:

A *f* A

T *f* A

B *f* A

462

Fl. *f*

Vla. *ff*

Vc. *ff* arco

S ke - ro - sene beau - ty. It burned.

A ke - ro - sene beau - ty It _____ burned. _____

T ke - ro - sene beau - ty. _____ It burned.

B ke - ro - sene beau - ty. It burned.

466

Fl. *p*

Vla. *pp* *ff*

Vc. *pp* *ff*

S *solo* *tutti*
 Let them say we warmed our-selves by it, read by its *p* light, praised,

A *mp* *p*
 read by its light, praised, _____

T *p*
 praised, _____

B *p*
 praised,

471

Fl. *p*

Vla. *p* *f* *pp* *arco*

Vc. *p* *f* *pp* *arco*

S
 and it burned. and it burned.

A
 and it burned. and it burned.

T
 and it burned. _____ and it burned. _____

B
 and it burned. and it burned.

Interlude

Andantino (♩ = 60)

476

Fl. *mp*

Vla. *mp*

Vc. *pizz.* *mp*

484

Fl. *mf*

Vla. *mf*

Vc. *arco* *mf*

492

Fl. *pp* *p*

Vla. *pp* *p*

Vc. *pizz.* *pp* *p*

500

Fl. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

508

Fl. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Earth Your Dancing Place

(May Swenson)

515

Fl. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

524

Fl. *mp*

Vla. *mp*

Vc. *mp*

524

S *mp* *p* Be - neath hea - ven's vault re - mem - ber down

A *mp* *p* Be - neath hea - ven's vault re - mem - ber down

T *mp* al - ways walk - ing through halls of cloud

B *mp* al - ways walk - ing through halls of cloud

532

Fl.

Vla.

Vc.

S
ai - sles of sun - light *p* walk, walk

A
ai - sles of sun - light *p* walk, walk, walk in the

T
8 or through high hed-ges of the green _____ rain walk in the

B
or through high hed-ges of the green _____ rain

541

Fl.

Vla.

Vc.

S
high - heeled with swirl _____ of cape

A
world _____ high - heeled with swirl _____ of cape

T
8 world _____ *p* hand _____ at the sword - hilt _____

B
p hand _____ at the sword - hilt _____

549

Fl.

Vla.

Vc.

S

A

T

B

f *arco*

557

Fl.

Vla.

Vc.

S

A

T

B

f *mf*

565

Fl. *p*

Vla. *p*

Vc. *p*

S
on _____ a stage *p* Crave up - ward as

A
on _____ a stage *p* Crave up - ward as

T
8 light - ed and wait - ing for _____ your step

B
light - ed and wait - ing for _____ your step

573

Fl. *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

S
flame *mp* Give _____ your eyes _____ to a - go - ny or *pp* rap - ture

A
flame *mp* Give _____ your eyes _____ to a - go - ny or *pp* rap - ture

T
8 *p* have keen - ness in the nos - tril *pp* rap - ture

B
p have keen - ness in the nos - tril *pp* rap - ture

581

Fl. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* pizz.

S *mp* Train ___ your hands ___ as birds to be brood-ing ___ or

A *mp* Train ___ your hands ___ as birds to be brood-ing ___ or

T *mp* Train ___ your hands

B *mp* Train ___ your hands

589

Fl.

Vla.

Vc.

S *mp* nim-ble ___ sweep - ing on slen - der hooves ___

A *mp* nim-ble ___ sweep - ing on slend - der hooves ___

T *mp* Move ___ your bo - dy as the hor - ses sweep - ing on slen - der hooves ___

B

598

Fl.

Vla.

Vc.

S

O - ver crag and prai - rie with flee - manes

A

with flee - manes

T

8 O - ver crag and prai - rie and a - loof - ness of their limbs

B

and a - loof - ness of their limbs

606

Fl.

Vla.

Vc.

S

p Take earth for your

A

p Take earth, take earth for your

T

p Take earth

B

pizz.

612

Fl.

Vla.

Vc.

S

own _____ large room _____ and the floor _____ of the earth

A

own _____ large room _____ and the floor _____ of the earth car - pet - ed with sun - light and hung round with sil - ver

T

8

car - pet - ed with sun - light and hung round with sil - ver

B

619

Fl.

Vla.

Vc.

S

for your danc - ing place your danc - ing place

A

wind for _____ your danc - ing place your danc - ing place

T

8

wind for your danc - ing place your danc - ing place

B

for your danc - ing place your danc - ing place

627

Fl. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* pizz.

S
Your danc - ing *p* place Your danc - ing

A
Your danc - ing *p* place Your danc - ing

T
Your danc - ing *p* place Your danc - ing

B
Your danc - ing *p* place Your danc - ing

635

Fl. *pp*

Vla. *pp*

Vc. *pp*

S
place *pp* Your danc - ing place

A
place *pp* Your danc - ing place

T
place *pp* Your danc - ing place

B
place *pp* Your danc - ing place

Interlude

641 Grave $\text{♩} = 72$

Fl. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

653

Fl. *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf* arco

665

Fl. *p* *pp* *mf* *ppp* *fil.*

Vla. *p* *pp* *mf* *ppp*

Vc. *p* *pp* *mf* *ppp* *pizz.*

Remember

(Joy Harjo)

Adagio ♩ = 40

679

Fl. *pp*

Vla. *mf* *pp* *mp*

Vc. *mf* *pp* *mp*

S *pp* Re - mem - ber

A *pp* Re - mem - ber

T *pp* Re - mem - ber

B *pp* Re - mem - ber

686

Fl. *pp*

Vla. *pp* *mp*

Vc. *pp* *mp*

S *pp* Re - mem - ber *p* Re - mem - ber the sky ___ that

A *pp* Re - mem - ber *p* Re - mem - ber the sky ___ that

T *pp* Re - mem - ber

B *pp* Re - mem - ber

693

Fl.

Vla.

Vc.

S

A

T

B

you were born un - der, know each of the star's sto - ries.

you were born un - der, know each of the star's sto - ries.

p *mp* *pp*

699

Fl.

Vla.

Vc.

S

A

T

B

pp Re - mem - ber Re - mem - ber *p* Re - mem - ber the moon, know who she is.

pp Re - mem - ber Re - mem - ber *p* Re - mem - ber the moon, know who she is.

pp Re - mem - ber Re - mem - ber

pp Re - mem - ber Re - mem - ber

pp *p*

706

Fl.

Vla.

Vc.

S

A

T

B

p

mp

pp

Re-mem-ber the sun's birth at dawn, that is the strong-est point in time.

Re-mem-ber the sun's birth at dawn, that is the strong-est point in time.

712

Fl.

Vla.

Vc.

S

A

T

B

pp

mf

pp

mp

pp

pp

Re - mem - ber Re - mem - ber *mp* Re - mem - ber sun - down and the gi - ving a - way to night.

Re - mem - ber Re - mem - ber *mp* Re - mem - ber sun - down and the gi - ving a way to night.

Re - mem - ber Re - mem - ber

Re - mem - ber Re - mem - ber

718

Fl. *pp*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p* *arco*

S *p* Re - mem - ber

A *p* Re - mem - ber

T *mp* Re - mem - ber your birth. how your mo - ther

B *mp* Re - mem - ber your birth. how your mo - ther

724

Fl. *p* *mp*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

S *p* Re - mem - ber

A *p* Re - mem - ber

T *mp* strug - gled to give you form and breath. You are e - vi - dence of her life, and

B *mp* strug - gled to give you form and breath. and her mo - ther's, and

729

Fl. *p* *pp* *p* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

S *pp* and hers.

A *pp* and hers.

T *mp* hers. Re - mem - ber your fa - ther.

B *mp* hers. He is your life, al - so.

734

Fl. *p*

Vla. *p*

Vc. *ff*

S *pp* Re - mem - ber Re - mem - ber *mp* Re - mem - ber the earth whose skin you

A *pp* Re - mem - ber Re - mem - ber *mp* Re - mem - ber the earth whose skin you

T *pp* Re - mem - ber Re - mem - ber

B *pp* Re - mem - ber Re - mem - ber

740

Fl. *pp* *p*

Vla. *pp*

Vc. *pp* pizz.

S *mf* are: red earth, black earth, yel - low earth,

A *mf* are: red earth, black earth, yel - low earth,

T *mf* red earth, black earth, yel - low earth,

B *mf* red earth, black earth, yel - low earth,

746

Fl. *pp*

Vla. *mf*

Vc. *mf*

S *pp* *mp* white earth, brown earth, we are earth. Re - mem - ber the plants,

A *pp* *mp* white earth, brown earth, we are earth. Re - mem - ber the plants,

T *pp* white earth, brown earth, we are earth.

B *pp* white earth, brown earth, we are earth.

751

Fl.

Vla.

Vc.

S

A

T

B

trees, a - ni - mal life _____ who all have their tribes, _____ their fa - mi - lies, their his - to - ries, too.

trees, a - ni - mal life _____ who all have their tribes, _____ their fa - mi - lies, there his - to - ries, too.

8

p Talk to them,

p Talk to them,

757

Fl.

Vla.

Vc.

S

A

T

B

pp Re - mem - ber Re - mem - ber

pp Re - mem - ber Re - mem - ber

8

pp Re - mem - ber Re - mem - ber

pp Re - mem - ber Re - mem - ber

lis - ten to them. They are a - live poems. _____

lis - ten to them. They are a - live poems. _____

764

Fl.

Vla.

Vc.

S

A

T

B

p

pp

p

p

pp

p

Re - mem - ber the wind. — Re - mem - ber her voice. She knows the o - ri - gen of — this

Re - mem - ber the wind. — Re - mem - ber her voice. She knows the o - ri - gen of — this —

770

Fl.

Vla.

Vc.

S

A

T

B

pp

pp

pp

p

pp

pp

p

pp

pp

p

u - ni - verse. *pp* Re - mem - ber Re - mem - ber *p* Re -

u - ni - verse. *pp* Re - mem - ber Re - mem - ber *p* Re -

pp Re - mem - ber Re - mem - ber

pp Re - mem - ber Re - mem - ber

777

Fl.

Vla.

Vc.

S

A

T

B

mem - ber you are _____ all _____ peo - ple and all _____ peo - ple are _____ you.

mem - ber you are _____ all peo - ple and all peo - ple are _____ you.

pp *p* *pp* *p*

783

Fl.

Vla.

Vc.

S

A

T

B

Re - mem - ber you are _____ this u - ni - verse _____ and this u - ni - verse is you. Re -

Re - mem - ber you are _____ this u - ni - verse and this u - ni - verse is you.

Re - mem - ber you are _____ this u - ni - verse and this u - ni - verse is you.

Re - mem - ber _____ Re - mem - ber

pp *pp* *pp* *pp*

788

Fl.

Vla.

Vc.

S

A

T

B

mem - ber all is in mo - tion, is grow - ing, is you. Re -

Re - mem - ber all is in mo - tion, is grow - ing, is you.

Re - mem - ber all is in mo - tion, is grow - ing, is you.

Re - mem - ber _____ is you, _____ is

794

Fl.

Vla.

Vc.

S

A

T

B

mem - ber lan - guage comes from this. _____ Re - mem - ber the dance lan - guage is, that life ___ is. Re -

Re - mem - ber lan - guage comes from this. Re - mem - ber the dance lan - guage is, that life ___ is.

Re - mem - ber lan - guage comes from this. Re - mem - ber the dance lan - guage is, that life ___

you. Re - mem - ber Re - mem - ber Re -

pp

799

Fl.

Vla.

Vc.

S

A

T

B

mem - ber Re - mem - ber. Re - mem - ber.

Re - mem - ber Re - mem - ber Re - mem - ber.

is. Re - mem - ber Re - mem - ber.

mem - ber Re - mem - ber.

A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Probstakoff. Major works include music for symphony, chamber and string orchestra, a viola concerto, a cello concerto, ten string quartets, a nonet for winds and strings, and numerous song cycles for mixed voices and chamber ensemble. Performances have been produced by the composer, as well as presented by the Composers Guild of New Jersey, the St. Paul's Church Festival of the Arts, the Leonia Chamber Players, the New York Composers Circle, the Northern New Jersey Camerata, One World Symphony, the Bronx Arts Ensemble, the Tokyo based Duo + Ensemble, the Pandolfis Consort, the Aliquot Duo, Eight Strings and a Whistle, the Diderot Quartet and Camerata Philadelphia.

Stan's discography includes "Rustling Flights of Wings" with soprano Nancy Allen Lundy, pianist Stephen Gosling and violinist Ralph Farris and "At the Center of All Things" with music performed by the Diderot String Quartet.

"As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I've been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent."

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich. Two main themes permeate many of the pieces - music intended to influence the minds and hearts of those who hear it in such a way as to encourage thoughts about the possibility of world peace - and music composed in an attempt to translate something about the nature of the physical world.

Complete scores are available at www.stangrillcomposer.com. Stan Grill is a member of ASCAP.



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